alta vista terrace

LANDMARK DISTRICT

SUMMARY OF INFORMATION PART I

DESCRIPTION AND COMPARISON OF FACADE
GLOSSARY OF ARCHITECTURAL TERMS USE

ALTA VISTA TERRACE LANDMARK DISTRICT

One-block-long street, running north-south,
located at 3800 north, 1050 west
Chicago, Illinois

(Runs between West Grace Street on the
south and West Byron Street on the north,
parallel to and between North Kenmore Avenue
on the east and North Seminary Street on the west.)

Date of Development: 1900-1904

Architect: Unknown at present time

Landmark Site (legal description of property):

All improvements within the public rights-of-way within the boundaries of:

> The north line of West Byron Street; the east line of the alley next east of and parallel to Alta Vista Terrace; the south line of West Grace Street; the west line of North Seminary Street.

Also, the following privately-owned property, all located within the above boundaries:

> Lots 1 through 40 in Southeast Gross's Addition to Buena Park, being a Subdivision of all that part of Block 2 lying west of alley running north and south through said Block 2 of Block 6, Laflin, Smith and Dyer's Subdivision of West 1/2, North 1/4, Section 20, Township 40 North, Range 14, East of the Third Principal Meridian.

Description and Comparison of Facades:

On the pages that follow, the 40 houses of Alta Vista Terrace are described in pairs - that is, there is a detailed description of a facade on the west side of the street (even address numbers, 3800 through 3846), followed by a brief description of the major differences to be found in the facade of its counterpart on the east side of the street (odd address numbers, 3801 through 3847). A diagram on each page shows the location on the street of the two houses under discussion and, hopefully, imparts an idea of the relationship of these houses to the street as a whole.

In addition, each page carries a drawing of the original form of each pair of facades. These drawings are based on the illustrations of an advertising flyer issued by Alta Vista Terrace's developer, the real-estate magnate Samuel E. Gross. An original print of this flyer is in the collection of the Chicago Historical Society.

The facades are described with the aim of pointing out the many architectural periods, styles, and details that were used in their design. Where noticeable changes have been made to the facades, they are so noted. Architectural terms used are defined in the GLOSSARY on page 23.

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3800: The design of the facade is restrained, but highlighted by a large scale, limestone door frame, Egyptian in feeling. A two-story bow window extends from ground level to the sheet-metal cornice below the decorative brick parapet, which is distinguished by panels of recessed brickwork. The bow window is horizontally banded by the continuous flush stone lintels and narrow, slightly molded stone sills of the first- and second-floor windows. Its only ornament is an egg-and-dart sheet-metal band above the lintel of the first-floor windows and the scrolled metal brackets that support the trumpet-shaped conical roof, full-round at the top and shingled in slate, that breaks the line of the parapet. The original finial tops this roof. All windows are double hung, with the exception of some in the enclosed rear porch (added later) and the first-floor center opening of the bow window. This center window is a fixed pane, with the original leaded-glass section above the transom. The original double entrance doors with full-length elliptical windows of clear glass have been retained, with the addition of a grille in vine-and-leaf design behind the glass. On the side wall, a brick chimney with recessed panels reaches down to the first-floor windows and ends in three oversailing courses. The later addition in the rear is of a lighter-colored brick.

3847: The original double doors have been replaced by a handsome, paneled-wood, single door with clear-glass sidelights; part of the finial is missing from the roof of the bow window, and much of the trim of this orange-colored brick house has been painted black. Most of the original details, however, seem to have been preserved.

"EGYPTIAN IN FEELING"

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3802: Several startling changes have been made to this facade, but it still retains its strong Classic revival feeling. A sheet-metal open pediment, with a decorative band of dentils and a center urn, covers most of the parapet. Dentils also are used beneath the sheet-metal cornice of the one-story polygonal bay window. The doorway is covered by a heavy, bracketed, sheet-metal pediment with egg-and-dart ornament. The original double doors have been replaced by a single modern wood door having three small triangular glass inserts and green translucent-glass sidelights with chicken-wire design. The center window opening of the one-story bay window has been reglazed with the same material as the sidelights, while the original double-hung side windows have been replaced with glass louvers. The second-floor window openings have been filled with glass blocks surrounding small casement windows. The brickwork has been painted black and all trim, white.

3845: The original facade design has been retained in this red-brick house, including the original double doors (now painted white) with their three-quarter-length arched windows. What probably was clear glass in the doors, however, has been replaced by patterned glass of an amber color. This same glass has been used in the lower sashes of the first-floor bay window. The original bracketed pediment over the doorway, the cornice of the bay window, and the pediment at the top of the facade are all intact.

"CLASSICAL REVIVAL FEELING"

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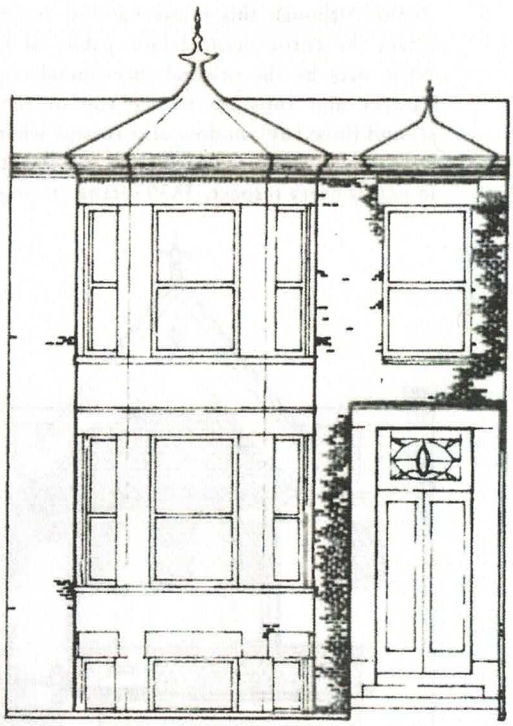
3806: A two-story polygonal bay window is marked horizontally by the continuous stone sills and lintels of the windows on the first and second floors. A sheet-metal cornice, trimmed by a band of dentils, extends the width of the house and is stepped out above the bay window and the second-floor window to the right of it. A gable-like roof projection above this single window rests on the cornice, as does the roof of the bay window. The slightly sloping parapet, the roof of the bay window, and the gable-like roof projection, probably originally covered with slate shingles, are now covered with sheet roofing. The finials that evidently once topped the bay-window roof, the gable-like projection, and the short, flat, sheet-metal pilasters at either end of the parapet are missing. The simple stone frame of the doorway is partially obscured by a fiberglas awning, and the original double doors have been replaced by a single wood door having three small rectangular glass inserts and glass-block sidelights.

3843: This house retains most of its original details, including the dark-painted double doors with full-length rectangular glass windows and a stained-glass fanlight. The finial is still at the point of the roof of the bay window. The entire roof, including the slightly sloping parapet and the gable-like projection, retains what might be the original slate shingles.



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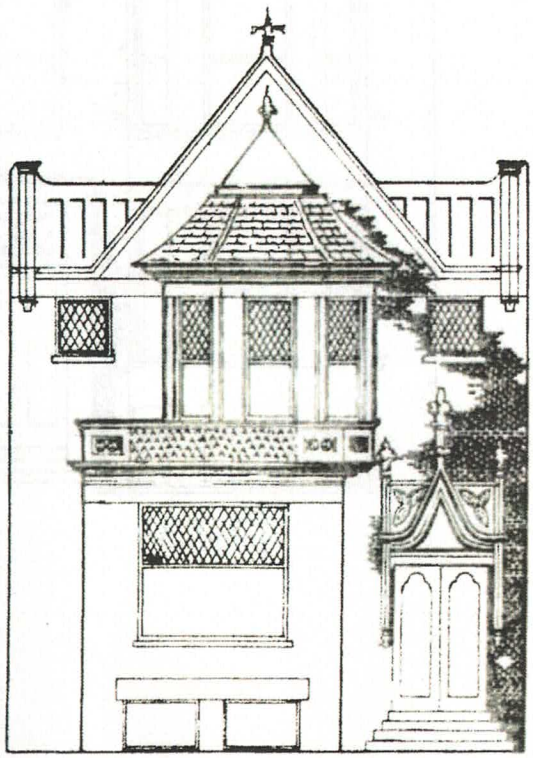
3808: Stylized Gothic details combine with other ornamentation to produce a facade that is both elaborate and cheerful. The flamboyant Gothic doorway, surmounted by three stonework plumes, is complemented by the trefoil-arched windows of the original double doors. Over the shaped sheet-metal cornice of the one-story rectangular bay window is a low metal parapet decorated with bas-relief. Some of this decoration is of a diamond-shaped lattice pattern that corresponds to the leaded-glass pattern in the top sashes of most of the double-hung windows (those in the sides of the first-floor bay window are the exceptions) and in the two small casement windows on either side of the upper story. Between these casement windows, a narrow polygonal bay window is centered on the facade at the second-floor level, rising from behind the parapet of the first-floor bay window. A three-sided sloping roof tops this upper bay window, rising against the brick parapet that tops the facade. This roof, now covered with new roofing, in all probability was originally covered with slate shingles. The parapet is decorated with paneled brickwork and finished at each end with a sheet-metal pilaster, Gothic in feeling. The original false gable that rose above its center has been cut off at the top line of the parapet, now finished with new coping.

3839: Although this house has lost its leaded-glass windows, it does retain the entire original false gable, of brick, crowned with a finial. What may be the original sheet-metal coping finishes the top of the parapet and runs up to the top of the pilasters. The roof of the second-floor bay window also retains what must have been its original appearance, complete with slate shingles, tile joints, and finial. In fact, in nearly every respect, 3839 retains its original facade.



STICKLEY "GOTHIC DESIGNS."

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3810: This facade is simple, one of its most noticeable adornments being the Palladian window with shell motif at the second story. The arch of the middle opening of the three-part window is supported by two fluted pilasters topped by Composite capitals. This Palladian window is centered over a polygonal one-story bay window having a fixed pane in the center window opening and double-hung windows on the two sides. Above the continuous stone lintel of the bay window is a sheet-metal parapet, painted dark brown to match the entrance doors, with an egg-and-dart motif on its white underside. The doorway, with its original double doors and semicircular fanlight, is surmounted by a flush stone arch. The three-quarter-length, clear-glass windows of the doors are rectangular, and the leaded-glass pattern of the fanlight imitates the stone shell motif of the Palladian window. The stone doorway arch has the same style of keystone as the one over the Palladian window and springs from imposts that match the capitals of the window's pilasters. At the top of the facade, the brick parapet is ramped up at either end and capped by a simple sheet-metal coping.

3837: Like 3810, this facade retains all of its original features.

"PALLADIAN WINDOW"

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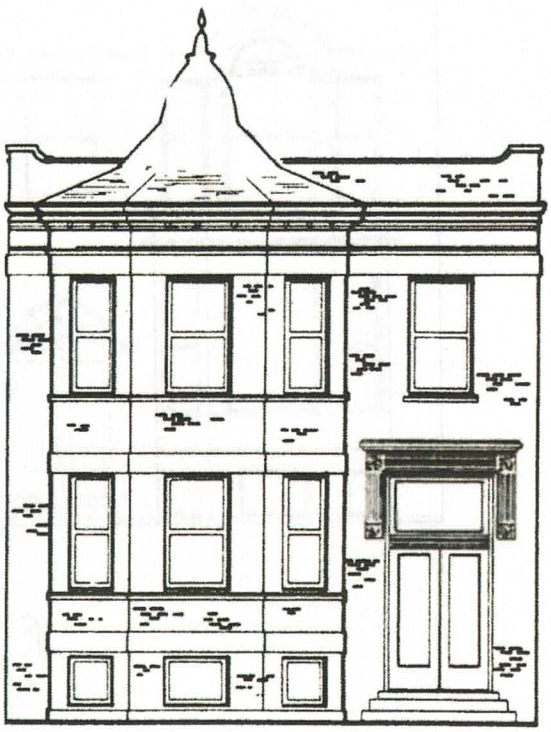
3812: A polygonal, two-story bay window is capped by a steeply sloped, three-sided roof resting on a sheet-metal cornice and scrolled brackets and rising to a point above the top of the brick parapet. The cornice extends to the full width of the facade, and the parapet is ramped up at one end. The doorway has its original double doors with full-length, clear-glass windows, topped by an intricate, rectangular, stained-glass fanlight. This fanlight is framed on top and sides by a reeded limestone lintel and pilasters, joined at their intersections by square blocks with flower motif. Above the reeded lintel is a molded cornice. The lower ends of the pilasters are finished by stone lion heads. This concentration of ornament gives great height to the doorway and makes it the most prominent feature of the facade. With the possible exception of a half dome and finial which may have crowned the roof of the bay window (according to the old drawing of the house), this facade appears to retain its original design.

3835: The original double doors have been replaced by a single modern wood door with small rectangular glass inserts, and the fanlight and stone ornamentation that gave the original doorway distinction have been removed. As in 3812, the roof of the bay window has neither half dome nor finial.



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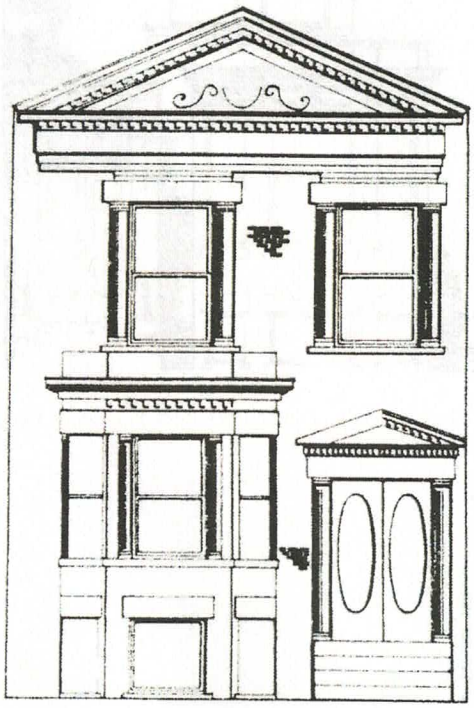
3814: This is an elaborate facade with a strong Classic revival feeling and no apparent alterations. A one-story polygonal bay window is topped by a sheet-metal cornice with a band of dentils, and Doric quarter columns are set in the reveals of the three window openings (fixed pane in the center opening and double-hung windows on the two sides). The two double-hung windows on the second-floor level are each flanked by Doric engaged columns, also set within the reveals of the window openings. On these columns rest broad lintels on which, in turn, rest the elaborate Classic frieze, cornice, and pediment of sheet metal placed over the parapet. Dentils line the underside of the enclosing moldings of the pediment, and the tympanum is decorated with foliate bas-relief ornament. The doors are also flanked by Doric engaged columns set within the doorway opening and supporting a smaller version of the frieze, cornice, and pediment above. The original double form of door has been retained, but the original dark doors with elliptical windows have apparently been replaced by well-proportioned white doors with three-quarter-length, rectangular, clear-glass windows. Glass blocks have been inserted in the side basement openings of the bay window. With its buff-colored brick and white trim, this facade is the lightest on the west side of the street.

3833: With the exception of the doorway and the second-floor window directly above it, this facade bears little resemblance to its counterpart across the street. A second story has been added to the bay window, which is topped by a narrow cornice with a band of dentils, and there are no quarter columns in the window openings at either story of the bay window. In addition, the Classic frieze, cornice, and pediment have been removed and a brick pediment substituted, giving the facade a somewhat squat look. The original double doors with elliptical windows have been retained. The orange-colored brick has been painted grey and the wood window frames, black. The original Classic details of the doorway stand out in sharp contrast to the rest of the facade, as they are the only details painted white.



"CLASSICAL REVIVAL FEELING"

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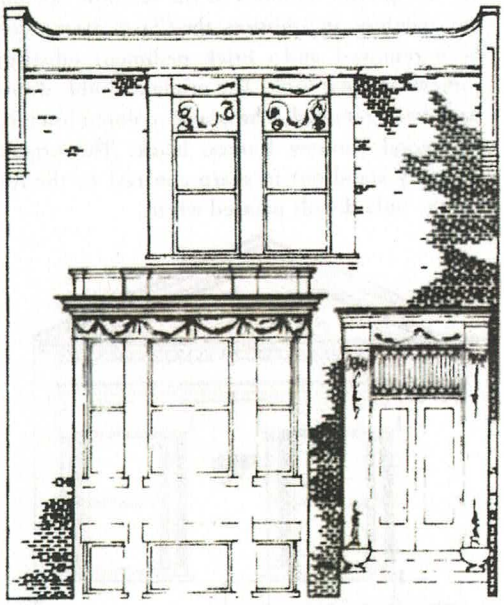
3818: This facade has an abundance of delicate ornament. A one-story bow window is decorated with a festoon motif along the continuous lintel band above the three window openings. This lintel band is topped by a low sheet-metal parapet. Both the doorway and the two adjoining windows of the second floor are flanked by limestone panels with arabesque bas-relief. The panels are topped by foliate brackets that support lintels decorated with festoons like those on the lintel band of the bay window. The areas above the second-floor windows and below the lintels are decorated with a shield-and-leaf motif. At the top of the facade, the simple brick parapet is capped with a metal coping and ramped up at the ends, which are finished with pilaster-like forms of stepped-out, paneled brickwork ending in several oversailing courses. The rectangular, three-quarter-length clear windows of the original double doors have been backed by a gold-colored grille with an all-over pierced quatrefoil design. The rectangular fanlight above the doors is apparently the original leaded glass. The three basement window openings have been filled in with glass blocks, and the dark-red brick of the house looks recently tuckpointed. The doors and some of the trim, including the parapet topping the bay window, have been painted black.

3831: This yellow-brick facade, with much of its trim painted in cream color, apparently retains all of the original features, including the double doors, the fanlight, and the clear-glass basement windows.



"PLASTER ORNAMENT

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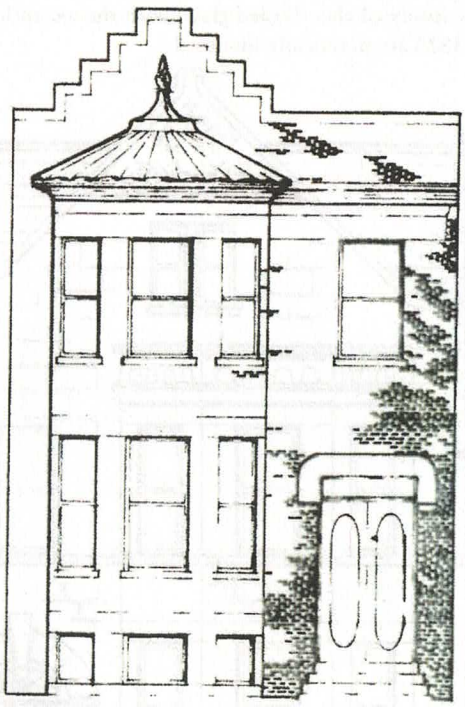
3820: This straightforward facade is highlighted by a two-story bow window topped by a semicircular sloped roof covered with what appear to be the original half-round tiles arranged in a shell motif. The original pointed tip and finial of the bow window roof are missing, leaving the top of the roof level with the simple brick parapet. A simple sheet-metal coping tops the parapet, which originally rose in a stepped false gable, reminiscent of Dutch architecture. Above the doorway is a flat stone arch with a flush keystone. Within the doorway opening are what must be the original double doors with full-length, elliptical windows and clear-glass fanlight shaped on top to conform to the flush, flat arch above it (the old drawing, however, indicated a different kind of window in the doors). The bow window is horizontally banded by three continuous flush lintels above the three levels of window openings. The highest lintel, above the second-floor windows, extends across the width of the facade. Above this lintel is a simple sheet-metal cornice. The lintel bands and cornice, along with the individual stone sills of the windows and the arch above the doorway, are the only adornment on the plain brick facade.

3827: Replacing the original double doors here are harmonious French doors, with clear-glass panes. The roof of the bow window apparently has been retiled, and the parapet has tile coping. Otherwise, 3820 and 3827 are still twins, except in color, the former being buff, the latter pinkish-orange.



REMINISCENT OF DUTCH ARCHITECTURE

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3822: Three stories high, this facade is covered by a limestone veneer that is rusticated below the continuous second-floor window-sill band and ashlar above. A two-story polygonal bay window is capped by a low sheet-metal parapet decorated with small, shallow blind arches. At the third story, adjacent double-hung windows are set in a full-width false gable that projects from a steep slate roof. A stringcourse set above the lintel of these windows forms the base of a triangular space at the top of the gable that is lavishly decorated with sheet-metal bas-relief with center shield. The roof is finished at either end by a long, simple pilaster that extends down to the second-floor level, the pilaster at the north end being shared with the three-story house next door. The doorway, set in the rusticated wall, is topped by a semicircular flush arch of smooth stone with projecting simple imposts and keystone. The original double doors have been replaced by a pleasing single door of paneled wood and stained-glass sidelights, but the original semicircular, leaded-glass fanlight is in place. One of the sidelights, added by a previous owner, was put in upside down and backwards, and an attempt was made to color the clear-glass sections of the fanlight, which has a few sections of genuine stained glass.

3825: Here, too, the original double doors have been replaced, in this case by handsome double doors of paneled wood, with a carved design in the panels. The design of the fanlight is the same as in 3822, but it is entirely of clear leaded glass. With the exception of the doors, 3822 and 3825 are practically identical.

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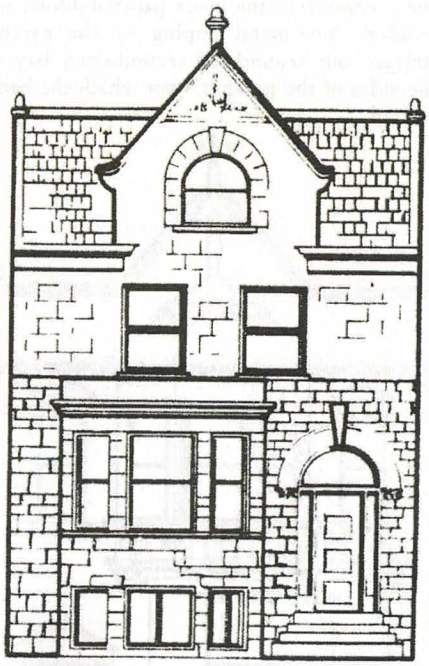
3824: This three-story facade is similar in many respects to that of 3822, with which it shares a pilaster at the south end of the roof. However, what in 3822 is a full-width false gable on the third story is here narrowed to form a false dormer window in the identical steep slate roof. On either side of this window, the bottom of the roof meets a simple, sheet-metal cornice. The single opening of the "dormer" is arched and set into the wall without contrasting framing; the triangular top section is decorated with bas-relief similar to that of 3822 and apparently was once topped with a finial. In addition to the third-story treatment, the other major difference between the two facades is the use here of a one-story bow window rather than a two-story bay window. This bow window is topped by a sheet-metal cornice and low, smooth parapet. Like the top window, the two second-floor windows are set into the wall without contrasting framing. Over the doorway is a semicircular stone arch with molded outside edge and a tall keystone similar to that of 3822. However, this arch rests on richly foliated imposts. The original double doors with full-length, arched windows, which were shown in place in a 1959 photograph, have been replaced by a harmonious paneled wood door with clear-glass sidelights. The original clear-glass fanlight is in place.

3823: Sharing the pilaster at the north end of its steep slate roof with 3825, this house is an almost identical twin to 3824. The only important differences are the glass blocks and louvered ventilator which have been substituted for the third-floor window and the entrance-door treatment. In this instance, the original double doors have been replaced by an agreeable multi-paned door and clear-glass sidelights. All trim within the doorway is painted black.



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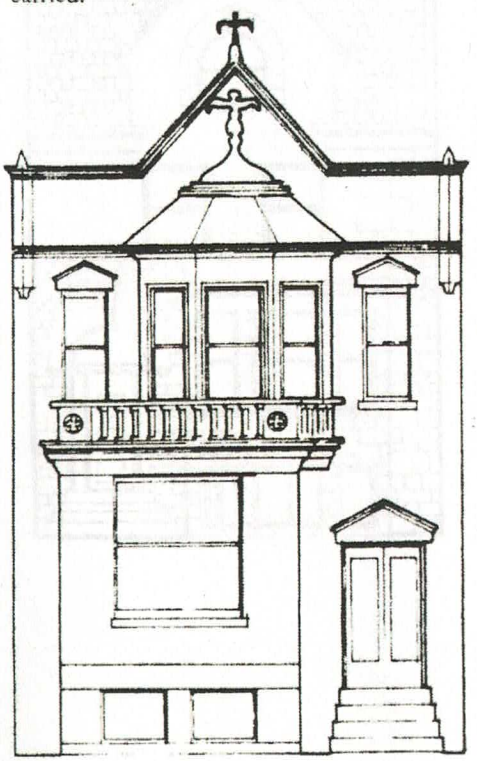
3826: This facade was extensively altered, probably in the 1930s. Although its lower story is much the same as in the original design, the upper story has been entirely changed with stucco and false half-timbering, the addition of a gabled second story to the rectangular bay window, and the substitution of a steeply sloping shingled roof for the original brick parapet. The changes are compatible with the feeling of the Terrace, however, and the facade is equally as attractive as its former twin on the opposite side of the street. On the first floor of the bay window, three casement windows, having ten panes below the transom and two above, have been substituted for the original front window, and there are similarly treated single side windows. The triple casement window on the second floor of the bay window and the double casement window over the doorway are of the same style, but without a transom section. The doorway is topped by the original simple pediment, and the original double doors with three-quarter-length, leaded-glass windows are in place. Were it not for its former counterpart at 3821, it would be difficult to discern that this facade was not the original.

HALF-TIMBE

THREE-QUA

3821: With the exception of the missing false gable and finial that once rose from the center of the parapet to the height of the three-story house next door and the missing finial that once crowned the roof of the second-story polygonal bay window, this facade looks very much as it did originally. The rectangular bay window of the first floor has a fixed-pane opening in front and narrow, double-hung windows on the sides. Above these windows is a sheet-metal cornice and a sheet-metal parapet, decorated with a blind balustrade and, at the two front corners, quatrefoil designs set in square blocks. The second-story bay window, centered on the facade and containing three double-hung windows, is flanked by two narrow double-hung windows, each of which is crowned by a stone pediment similar to that over the doorway. The original double doors have been replaced by compatible double doors, each having a vertical panel of five rectangular glass panes. With the exception of the black-painted doors, all trim is white, including the molded sheet-metal coping of the parapet, the sheet-metal cornice stepped out around the second-story bay window, and the pilasters at the sides of the parapet, over which the bands of coping and cornice are carried.



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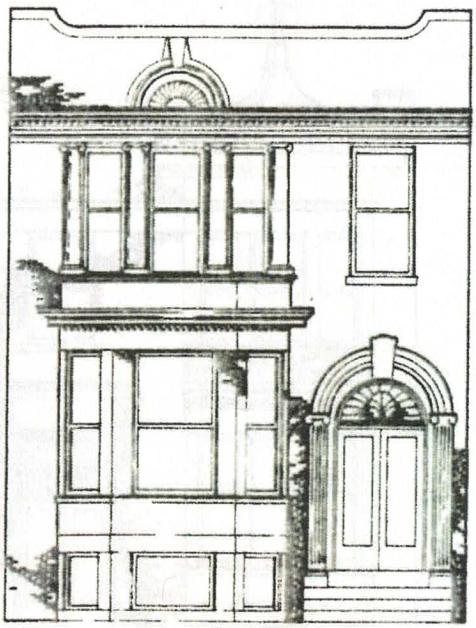
3830: The use of Classic revival details here creates a facade of great dignity. Its most prominent features are the massive doorway and the Palladian window of the second story. The doorway is framed by Ionic pilasters supporting a semicircular arch with prominent keystone. Within the doorway opening, the original double doors with full-length, clear-glass windows and stained-glass fanlight are in place. The Palladian window extends to the full width of the polygonal bay window of the first floor. Four engaged Ionic half columns flank its three window openings and support a sheet-metal cornice, trimmed with a band of dentils, that runs the full width of the facade. Above the cornice, centered over the middle window, a semicircular blind arch frames a shell motif. Above the stone lintel band over the three double-hung windows of the first-floor bay window is a sheet-metal cornice with dentil band and above this, a plain, low, sheet-metal parapet with molded coping. Centered over the doorway, at the second-floor level, is a simple double-hung window. The roof parapet is ramped up at the ends and topped with sheet-metal coping. Most of the trim on this dark-brown brick facade is white. In sharp contrast, the doors, window sash, and cornice bands have been painted deep brown.

3819: This facade is almost identical to that of 3830, but the brick is buff-colored and all trim is white. The original double doors are here painted dark red.



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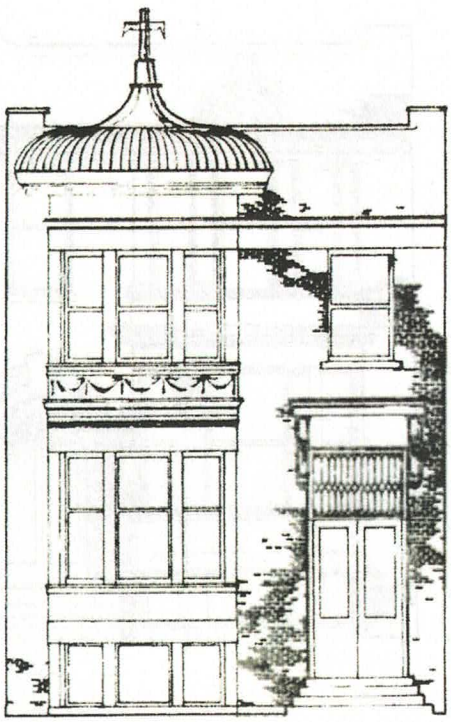
3832: Very much in its original condition, this facade is distinguished by the unusual half-mushroom-shaped roof that tops the full-height bow window. The shape of this roof and the shell motif of its tiling give it a Turkish feeling. Part of its original finial is still in place. Between the first- and second-floor windows of the bow window, and above the plain stone lintel band, is a simple cornice of sheet metal topped by a wide sheet-metal band with festoon detail. Above this is the continuous stone band of the second-floor window sills. Similar bands of sheet metal are used above the second-floor lintel band, but without the festoon decoration. On these rest the half-mushroon roof. A plain brick parapet, raised at each end, is topped with sheet-metal coping. The high doorway is framed by a simple cornice supported by scrolled brackets at each side. The original double doors with half-length, clear-glass windows and the rectangular, leaded-glass fanlight are in place within the doorway.

3817: The brickwork, door, and all window frames of this facade have been painted black, giving great prominence to the balance of the trim, painted white. None of the finial of the half-mushroom roof remains here, and the original double doors have been replaced with tasteful doors of paneled wood. The original leaded-glass fanlight is in place. With the exception of the black paint, this facade is practically identical to its counterpart on the other side of the street.



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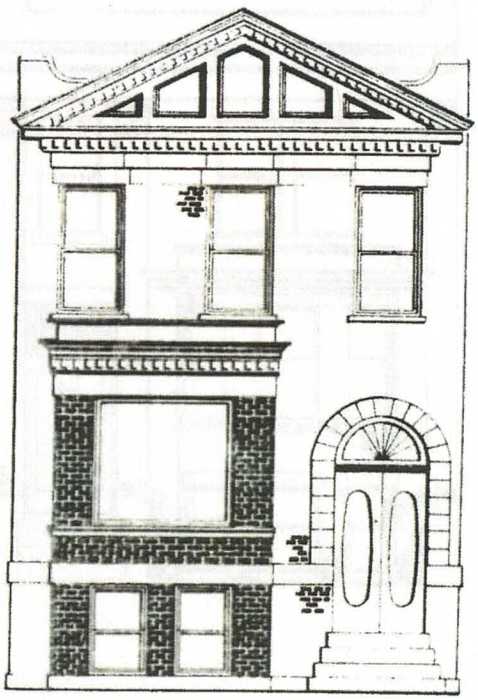
3834: Here is another facade given a strong Classic revival feeling by a full-width sheet-metal pediment, with dentil trim, placed over the parapet. Four stiles divide the tympanum into panels. Behind the ends of the pediment the brick parapet is visible, ramped up at the ends and topped with a molded sheet-metal coping. Missing are the finials that once decorated the top of the pediment and the ends of the parapet. A rectangular one-story bay window has what seems to be the original wide, fixed-pane window in front, with narrow double-hung windows on the sides. Above the lintel band of these windows are a cornice with dentil trim and a low parapet, both of sheet metal. At the second floor, three double-hung windows are equally spaced across the facade and set into the wall with very little trim. A double lintel band over these windows ends flush with the edges of the outer windows rather than extending the full width of the facade. A simple, flush stone arch frames the top of the doorway. The arched double doors within the opening are not the original ones, but are graceful, tall French doors, filling the entire opening, including the space where a stained-glass fanlight originally was placed. The facade is of yellow brick, and most of the trim is painted cream.

3813: Nearly all details of this facade match those of 3834. Here, however, the original double doors with elliptical glass windows and stained-glass fanlight are in place.



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3836: Against this simple, restrained facade of red brick with white trim are set three brick pilasters, with fluted stone capitals. These pilasters rise from the ground to the cornice above the second-floor windows, dividing the facade into two unequal sections. Framed in the wider section is a one-story bow window with three double-hung windows. Above the continuous lintel band of these windows is a brick parapet which tastefully replaces the original sheet-metal one, a perfect matching job having been done on the brickwork. An unusual feature of this bow window is the curved panes of the side windows. Centered above the bow window, on the second floor, are two adjacent double-hung windows, with a flush stone lintel. Framed in the narrow section of the facade is the simple doorway, topped by a flush stone lintel, and, on the second floor, one double-hung window, also with flush lintel. The sheet-metal cornice over the second-floor windows is deep and extends the width of the facade. Above it is a simple brick parapet, stepped up at the ends and capped with molded sheet-metal coping. The original double doors with arched, full-length windows and the original, rectangular, leaded-glass fanlight are still in place.

3811: The bow window here is topped with the original sheet-metal cornice with dentil band and low sheet-metal parapet. In other respects, this facade is like its counterpart, including the original double doors and fanlight.

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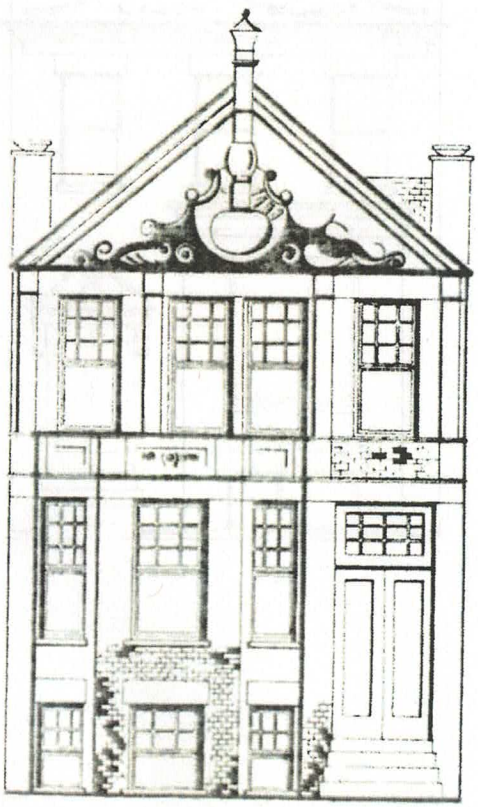
3838: This facade is severely plain because the decorative false gable that was the most prominent feature of the original design has been removed. The one-story polygonal bay window is topped, above the continuous lintel band of its windows, by a stone parapet with an inset panel of sheet-metal bas-relief on each of its three sides. The ornamentation of these panels was meant to correspond to the elaborate ornamentation of the missing false gable that originally extended the full width of the roof parapet. At the second-floor level, four double-hung windows are placed in a 1-2-1 arrangement beneath a continuous lintel band that gives evidence of something having been removed from its surface. Four brick pilasters rise to this lintel from the continuous sill band beneath the second-floor windows, but their decorative capitals, which originally were superimposed on the lintel, are gone. Two of the pilasters frame the center windows; the other two are close to the sides of the facade. They were meant to give visual support to the cornice and false gable. The top of the facade is now an unadorned brick parapet with plain coping. The simply framed doorway encloses the original double doors with full-length, clear-glass windows and rectangular, stained-glass fanlight.

3809: Here we see what the original facade looked like, with a full-width brick false gable rising above the second-floor lintel band and cornice and lavishly decorated with sheet-metal scrollwork. The original finial is in place, extending down into the center shield of the decoration. In this facade, the brick pilasters have their decorative sheet-metal capitals. The brick roof parapet, originally stepped up at both ends, is stepped up at the north end only, and an attic with windows, added to the south side of the house, is visible above the parapet. The original double doors are in place, with their full-length, clear-glass windows, as is the original rectangular, stained-glass fanlight. Like its counterpart, this facade is of buff-colored brick.



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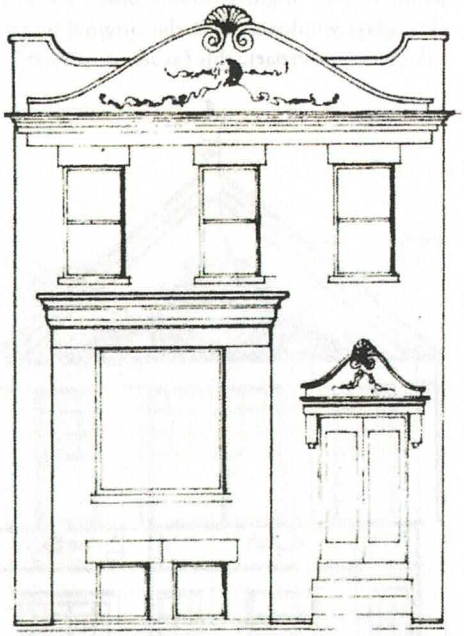
3842: Decorative impact here is limited to the ornate sheet-metal pediment at the top of the facade and a corresponding pediment over the doorway. The top pediment begins immediately above the three separate lintels of the second-floor double-hung windows and extends the full width of the facade. It is set against a simple brick parapet, ramped up at either end and capped by a sheet-metal coping. The pediment, lavishly decorated with bas-relief foliate scrolls and festoons, is crowned with a shell motif at the apex. The pediment over the doorway echoes this design and is supported by decorative scrolled brackets of wood. Within the doorway, the original double doors with three-quarter-length windows are in place. The front and side openings of the one-story rectangular bay window have been filled in with glass blocks that stand out in sharp contrast to the Classic revival details of the facade. A lintel band, sheet-metal cornice, and low roof top this bay window. The doors and much of the trim of this brownish-red brick facade have been painted dark brown.

3807: With its top pediment missing, this facade looks unfinished. Indeed, the appearance of the brick parapet indicates that something more than the ramped-up ends has been removed from its face. The original double doors are also gone, and in their place is a single contemporary wood door, golden-oak in color, with three small rectangular glass inserts. Next to the door is a sidelight of translucent glass. Because the standard doors of today are shorter than the doors of 70 years ago, the extra space above the replacement door has been filled with a shallow, clear-glass panel. The original doorway pediment is in place and is painted white. The white mortar used in a recent tuckpointing job stands out prominently against the red bricks.



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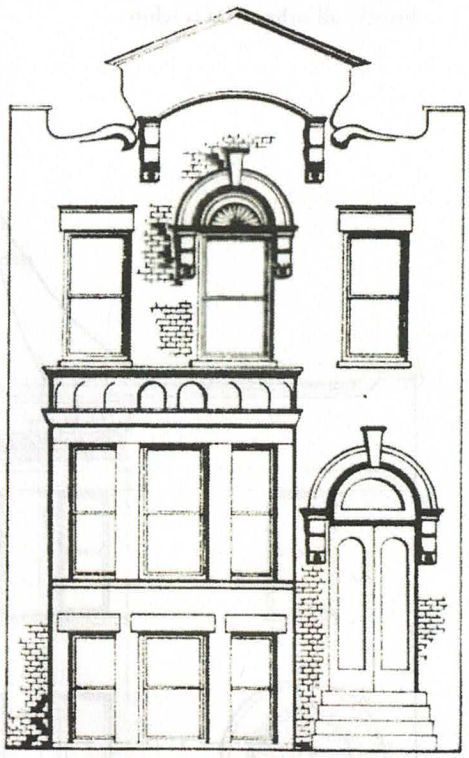
3844: Similar semicircular arches decorate the doorway and the center window of the second story and are two of this elegant and elaborate facade's most prominent features. Tall keystones accent the tops of the arches, while the ends rest on ornate brackets. Filling the semicircular space between the second-floor arch and the window below it is a shell motif worked in sheet-metal bas-relief. The effect is that of a Palladian window, although the three windows are not grouped as a three-part unit. This arch is echoed by the flattened blind arch in the roof parapet above, formed by oversailing courses of brickwork. The parapet itself is stepped up not only at the ends but also on each side of the blind arch, and it is capped with tile coping. Also prominent is the one-story bow window which, above its stone lintel band and sheet-metal cornice, is topped by a crown-like sheet-metal parapet decorated with small, shallow, blind arches. The original double doors with full-length, rectangular, clear-glass windows and stained-glass fanlight are in place within the arched doorway. All windows, except the basement, are double-hung. The doors and window sash are painted black, but all other trim on this light-brown brick facade is white.

3805: Much of the trim of this facade has been painted brown, and modern metal awnings in brown and white have been placed over all first- and second-floor windows. The interesting brickwork has been removed from the roof parapet, which now has only a slightly stepped-up section in the center. This parapet, too, is finished with tile coping. Like its counterpart, this facade retains its original double doors and stained-glass fanlight.



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3846: As a visual end point to the row of houses, this massively scaled facade's full-height, polygonal bay window is topped by a high-rising hexahedron roof which originally was capped by a tall finial. This shingled roof, which begins at the top line of the roof parapet and rises well above it, is considerably taller than the roof of the bow window of the house at the other end of the row, which begins at the cornice line of its facade. Supporting this roof are decorative sheet-metal brackets, below which runs a band of sheet-metal bas-relief ornament. The front of the roof parapet is decorated with paneled brickwork and is ramped up at one end and capped with sheet-metal coping. Continuous stone sills, stone lintels, and a dark-painted sheet-metal cornice over the first-floor windows all aid in giving the bay an extremely solid look. A stone arch set on pilasters topped by foliate capitals provides a solid frame for the doorway. Within this doorway, the original fanlight of leaded glass is in place, but the original double doors, which apparently had rectangular windows, have been replaced by agreeable double doors with four square glass panes each. Above the doorway, at the second-floor level, is a window, double-hung like all the others of the facade. The side wall is similar in treatment to that already described at 3800. The brick of this facade is light brown, and the doors and all non-stone trim are painted dark green.

3801: Here the high roof of the bay window culminates in a tall finial that is probably the original. The original double doors have been replaced with a pleasant single door of paneled wood, painted white, with narrow leaded-glass sidelights. The original leaded-glass fanlight is in place. Trim above the level of the second-floor lintel band is painted brown; all other trim is white.

GLOSSARY OF ARCHITECTURAL TERMS USED

ASHLAR VENEER. Stone facing in which the individual blocks are finished to an even surface and laid in regular courses with fine joints.

BAS-RELIEF. A form of low-relief sculptural decoration in which the design projects slightly from the background.

BAY WINDOW. An angular projection of a house front or facade, beginning on the ground floor and sometimes rising several stories, filled by one or more windows at each story. On Alta Vista Terrace, three windows are generally used at each story of a bay window (the rare exception being the basement level, when sometimes four are used). These bay windows are described as follows:

POLYGONAL BAY WINDOW. Front wall is parallel to the facade, while the two side walls are canted, or angled outward, to meet the facade.

RECTANGULAR BAY WINDOW. Front wall is parallel to the facade, while side walls are set at right angles to both the front wall and the facade.

BLIND ARCH. A flat arch shape with a wall directly behind and attached to it; totally decorative in purpose.

BLIND BALUSTRADE. A series of short posts or pillars, supporting a rail or coping, with a wall directly behind and attached to it; totally decorative in purpose.

BOW WINDOW. A rounded projection of a house or facade, beginning on the ground floor and sometimes rising several stories, filled by one or more windows at each story. On Alta Vista Terrace, three windows are used at each story of a bow window, including the basement level.

BRACKET. A supporting projection, usually triangular in shape and decorated with scrolls or foliate ornament, used to carry a projecting weight.

CAPITAL. The uppermost part, or head or crowning feature, of a column. In classic Greek and Roman architecture, styles of columns and capitals are divided into five orders, which differentiate their decorative details. Capitals of three Classic orders are used on Alta Vista Terrace:

DORIC. A built-up series of doughnut-shape rings and simple moldings.

IONIC. Decorated by volutes, or spiral, scroll-shaped ornaments.

COMPOSITE. An elaborate combination of the volutes of the Ionic (on a smaller scale) with the foliate details of the Corinthian order.

CASEMENT. A window hinged on one of its vertical edges so as to open inward or outward, like a door.

CLASSIC REVIVAL. An architectural style inspired by and imitating those of ancient Greece and Rome and using duplicates or adaptations of architectural elements employed at that time.

COPING. A protective capping on a wall, either flat or sloping to throw off water.

COLUMN. An upright member, usually slightly tapering; in classical architecture it consists of base, shaft, and capital, and ordinarily carries a horizontal member called an entablature, or other load. Columns used on the facades of Alta Vista Terrace in most cases are not full columns, but are one of the following:

QUARTER COLUMN. A full-height segment of a column equal to one quarter of a full column. Where they are used on Alta Vista Terrace, they are set within the right angle of a window reveal.

ENGAGED COLUMN. A column attached to, or partly sunk into a wall.

COMPOSITE. See CAPITAL.

CORNICE. A horizontal, molded projection that visually finishes the top of the area to which it is applied.

DENTIL. One of a series of small rectangular or square blocks arranged in a band, like a row of teeth, projecting from the lower part of a cornice or molding.

DORIC. See CAPITAL.

DORMER WINDOW. A window placed vertically in a sloping roof and with a roof of its own.

DOUBLE-HUNG WINDOW. A window formed with two sashes, made so as to slide up and down. (A sash is the frame in which the window pane is set.)

EGG-AND-DART. Alternating egg and triangle shapes, used in a band of architectural decoration.

FACADE. The front or any face of a building upon a street or court.

FANLIGHT. A window, sometimes semicircular or fan-shaped, over a door. On Alta Vista Terrace, the fanlights used are of various shapes, and may be of clear glass or small pieces of clear or stained glass set in lead moldings.

FESTOON. A carved ornament in the form of a garland of fruit, flowers, or leaves, suspended in a curve between two points.

FINIAL. An ornament crowning the top of a gable, pediment, roof, or other object. On Alta Vista Terrace, more than half of the facades had at least one decorative finial; many of these are now missing.

FLAMBOYANT GOTHIC. A late French Gothic architectural style. When used in surface decoration, its pattern is flowing and has an upward tendency, giving a flame-like form.

FLUTING. Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface. (The opposite of REEDING.)

FOLIATE. Covered or carved with leaf ornament.

FRIEZE. A sculptured or richly ornamented band on or in a building.

GABLE. The triangular upper portion of a wall, at the end of a pitched roof, bounded by the two roof slopes. On Alta Vista Terrace, false gables are sometimes used. That is, triangular sections of wall, rising from the facade, that are purely ornamental and not connected in any way to a pitched roof. See PEDIMENT.

HALF-TIMBERING. A method of construction in which walls are built of a timber framework and filled in with plaster, stucco, or other material, leaving one surface of the timber exposed. False half-timbering is used to decorate the facade of 3826 Alta Vista Terrace.

HEXAHEDRON ROOF. A pointed roof formed by six triangular surfaces whose top points meet to form the apex.

IMPOST. The member, usually molded, sometimes projecting, on which the ends of an arch rest.

IONIC. See CAPITAL.

KEYSTONE. The central wedge-shaped stone or block of an arch. Keystones sometimes are larger than the other stones, project beyond them, or are carved.

LEADED GLASS. Flat pieces of glass, separated by and set within narrow strips of grooved lead, called cames, to form a window panel. Usually, the pieces are shaped to form a pattern. On Alta Vista Terrace, leaded glass is frequently found in the fanlights over the entrance doors and, in two instances, was used in other windows.

LINTEL. A horizontal member that spans an opening. On Alta Vista Terrace, lintels are used over a single window, a group of windows, or a doorway. When used over a group of windows, the lintel is sometimes carried as a horizontal decorative band across a large section of the facade and is called a lintel band.

OVERSAILING COURSE. A series of brick courses, or rows, each one projecting beyond the one below it.

PALLADIAN WINDOW. A window with three adjacent openings, the central one arched, wider, and higher than the others.

PARAPET. A low wall or railing along the edge of a roof, porch, railing platform, or the like. On the facades of Alta Vista Terrace, parapets are frequently used at the tops of bay or bow windows. Each facade has a parapet at the top, although it is sometimes partially or fully covered by decorative pediments.

PEDIMENT. Derived from classical architecture: a low-pitched triangular gable finishing the end or ends of a sloping roof, or a similar form used as an ornamental feature above a door or window. Pediments used on Alta Vista Terrace are purely decorative, as they have nothing to do with the roof structure but are superimposed on the facade. When the two top members do not meet in a point, but leave an open space between, the pediment is called an open pediment. See GABLE.

PILASTER. A shallow rectangular pillar, projecting only slightly from a wall and used as an ornamental motif.

QUATREFOIL. An ornament in tracery or bas-relief, having four foils or arcs.

RAMP. A curving slope joining two different levels. On Alta Vista Terrace, many of the roof parapets are ramped up at the ends.

REEDING. Shallow, convex moldings, running vertically on the shaft of a column, pilaster, or other surface. (The opposite of FLUTING.)

REVEAL. The inside surface of a door or window opening, at right angles to the face of the wall.

RUSTICATED VENEER. Stone facing in which the individual blocks are emphasized by deeply recessed joints and the surfaces of the blocks are rough and irregular, to appear rough-hewn or weathered.

SASH WINDOW. See DOUBLE-HUNG WINDOW.

SIDELIGHT. A long, vertical, glass panel used on one or both sides of a door.

SILL. The horizontal base of a window frame. On Alta Vista Terrace, when windows occur in groups their sills are sometimes joined to form a continuous horizontal band.

STAINED GLASS. Flat pieces of colored glass, separated by and set within narrow strips of grooved lead, called cames. Stained glass is found in a number of the fanlights over the entrance doors of Alta Vista Terrace.

STILE. The vertical member that separates a surface into panels.

STRINGCOURSE. A continuous projecting horizontal band set in the surface of a wall and usually molded.

TREFOIL. An ornament in tracery or bas-relief, having three foils or arcs.

TYMPANUM. The flat triangular space between the enclosing moldings of a pediment; often ornamented.

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